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C A M E R A S C R I P T

CALLAN

"YOU SHOULD HAVE
GOT HERE SOONER"

by

JAMES MITCHELL

Series developed by
JAMES MITCHELL and
TERENCE FEELY

Designed by
DARRELL LASS

Associate Producer
TERENCE FEELY

Executive Producer
LLOYD SHIRLEY

Directed by
PIERS HAGGARD

TEDDINGTON, STUDIO ONE

CAMERA REHEARSAL:	10.30.	Wednesday 28th and Thursday 29th June, 1967.
DRESS REHEARSAL:	15.00.	Thursday 29th June, 1967.
VTR:	17.30.	Thursday, 29th June, 1967.

PROD. NO: 1906

VTR/ABC/6844

R/T: 46'45"

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CAST LIST

Callan	EDWARD WOODWARD
Hunter	RONALD RADD
Meres	ANTHONY VALENTINE
Lonely	RUSSELL HUNTER
Loder	DEREK NEWARK
Pollock	JON LAURIMORE
Sue Lyall	PINKIE JOHNSTONE
Mrs. Lyall	ANNE BLAKE
Flat Porter	BERNARD STONE
Secretary	LISA LANGDON
Police Sgt.	PHILIP RYAN
Plain-clothes Police Sgt.	STANLEY STEWART

EXTRAS: FROM ARTISTES ASSOCIATED (GRO.2437)

2 Ambulance Men	TONY LEARY and DAVID JAMES
1 member of Hunter's staff	PAUL LEESON-COLE

PRODUCTION:

Floor Manager	Bill Lawford
Production Assistant	Dottie Rice
Stage Manager	Shirley Cleghorn
F.A. Timer	
Make-Up Supervisor	Joan Watson
Wardrobe Supervisor	Ambren Garland
Operational Supervisor	Peter Wayne
Lighting	Louis Bottone
Cameras	Dickie Jackman
Sound	Mike Pontin
Racks	Bert White
Vision Mixer	Nigel Evans
Crane	Vic Finch
Call-boy	Richard Mervyn

SCHEDULE:

Thursday, 28 June, 1967.

Camera Rehearsal	10.30. - 12.45.
Lunch break	12.45. - 13.45.
Camera Rehearsal	14.15. - 19.15.
Supper Break	19.15. - 20.15.
Camera Rehearsal	20.15. - 21.45.

Thursday, 29 June, 1967.

Camera Rehearsal	10.30. - 13.15.
Lunch Break	13.15. - 14.15.
Line Up, Normal Scan, Make-Up	14.15. - 15.00.
Dress Rehearsal	15.00. - 16.30.
Tea Break and Notes	16.30. - 17.00.
Line Up	17.00. - 17.30.
VTR	17.30. - 19.00.
Tech. Clear	19.00. - 19.15.
Supper Break	19.15. - 20.15.

CALLAN. "YOU SHOULD HAVE GOT HERE SOONER".

LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
INT. LONELY'S ROOM (Teaser)	NIGHT	LODER LONELY	2A 4A 1A 3A	BOOM B1 BOOM C1 SFX.	1 - 19	1 - 3
TITLE OPENING TITLES FILM 35 mm						3
INT. LONELY'S ROOM	NIGHT	LODER LONELY CALLAN	1A 3B 2A 4A	BOOM B1 BOOM C1 SFX.	20 - 40	4 - 8
INT. LIVING ROOM	DAY	MERES POLLOCK LODER	2B 4B 1B	BOOM A1 BOOM B2	41 - 66	8 - 12
INT. CALLAN'S FLAT	DAY	CALLAN LONELY	3C 6A 1C	BOOM C2	67 - 81	12 - 15
FILM "A" 1'24"						
BLOCK FLATS	DAY	CALLAN				
CORRIDOR	DAY	CALLAN PORTER				15
INT. FLAT	EVE.	PORTER CALLAN	1D	BOOM A1 BOOM B2	82	16
FILM "B" .11"						
EXT. STREET	EVE.	CALLAN				16
INT. CALLAN'S FLAT	DAY	LONELY CALLAN	5A 6A 3D 1E	BOOM C2 BOOM B3 GRAMS	83 - 100	17 - 20

END OF PART ONE

CALLAN "YOU SHOULD HAVE GOT HERE SOONER"

LOCATION	TIME	CHARACTERS	CAMERAS		SOUND	SHOTS	PAGES
		PART TWO					
INT. H.Q.	DAY	MERES HUNTER SECRETARY (v.o.)	1F 5B	3E 2C	GRAMS BOOM B4 BOOM C3	101-119	21 - 24
INT. CALLAN'S FLAT	DAY	LONELY	1E		BOOM B3	120	24
FILM "C" 2'30"							
INT. CAR	DAY	CALLAN					
EXT. LYALL'S HOUSE	DAY	MRS. LYALL CALLAN					
INT. CAR	DAY	CALLAN					
EXT. LYALL'S HOUSE	DAY	SUE MERES					
INT. CAR	DAY	CALLAN					
EXT. LYALL'S HOUSE	DAY	SUE CALLAN (v.o.)					
INT. CAR	DAY	CALLAN					
EXT. LYALL'S HOUSE	DAY	CALLAN SUE					
INT. LYALL'S DRAWING RM.	DAY	SUE CALLAN MRS. LYALL	3F 4D	2D	BOOM A2 BOOM B5 GRAMS V.O.	121-140	24 - 28
		T A P E S T O P					
PART 2A INT. H.Q.	EVE.	MERES HUNTER CALLAN SECRETARY (v.o.) FRISKER	1G 5C 2C	3H 4E	BOOM C3 C4 BOOM B4 B6 SFX.	141-163	28 - 33
INT. TARGET RANGE	EVE.	CALLAN LODER HUNTER	6C 3J	4E 2C	BOOM C4 L/spkr.	164-169	33 - 34
		T A P E R U N					
INT. LONELY'S FLAT	EVE.	LONELY MERES	4F	1H	BOOM B6	170-175	34 - 35
		T A P E R U N					
INT. LYALL'S DRAWING RM. INTERCUT TOWN FLAT	EVE.	SUE MRS. LYALL POLLOCK	1J 2E 5D	3F 2B 5E	BOOM A3 A2 BOOM C5 SFX.	176-203	36 - 40
EXT. LONELY'S FLAT	EVE	CALLAN LONELY PHONE OP.(v.o.)	4A 1H 3B	1A	BOOM C1 BOOM B1 GRAMS	204-214	40 - 44

END OF PART TWO DO NOT ERASE RECORDING

CALLAN "YOU SHOULD HAVE GOT HERE SOONER"

LOCATION	TIME	CHARACTERS	CAMERAS		SOUND	SHOTS	PAGES
		PART THREE					
INT. LONELY'S FLAT/ INT. H.Q.	NIGHT	CALLAN LONELY 2 AMBULANCE MEN SECRETARY (v.o.) HUNTER	1A	5F	GRAMS BOOM B6 BOOM C3 GRAMS V.O.	215-221	44 - 47
		TAPE STOP					
PART 3A INT. LYALL'S LIVING ROOM	DAY	SUE POLLOCK MRS. LYALL MERES	3G 5E 1K	3F 2D	BOOM A3 A2 BOOM B5	222-244	47-50
FILM "D" 1'12"							
EXT. HOUSE	DAY	CALLAN					
INT. CAR	DAY	CALLAN					50
EXT. ROAD	DAY	CALLAN					
INT. HALL	DAY	CALLAN SUE	4G	3K	F/p.A.	245-246	50-51
INT. LIVING ROOM	DAY	POLLOCK MERES SUE MRS. LYALL	1K 5D	2D	BOOM A2 BOOM B5	247-262	51 - 53
INT. HALL	DAY	CALLAN	4G		F/p.A	263	53
INT. LIVING	DAY	MERES MRS.LYALL SUE	1K	5D	BOOM A2	264-265	53 - 54
FILM "E" .27"		CALLAN					54
INT. LIVING ROOM	DAY	POLLOCK SUE MRS. LYALL MERES CALLAN	2D 3F 1K 5E	4G 1L	BOOM A2 BOOM D1 BOOM B5	266-288	54 - 57
FILM "F" .20"							
POLICE CAR AND HOUSE	DAY	SUPT. 2 P.Sgt. HUNTER CALLAN					57

C A L L A N "YOU SHOULD HAVE GOT HERE SOONER"

LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
INT. LIVING ROOM	DAY	CALLAN HUNTER SUPT. 2 P.Cs. MERES SUE POLLOCK MRS. LYALL	2D 3F 3G 1K 5E	BOOM A2 BOOM B5	289-321	58 - 63
INT. HALL	DAY	MRS. LYALL SUE	4G 3K	F/p.A.	322-323	63
T/CINE "G" 1'40"						
	DAY	CALLAN		GRAMS		63 - 64

(CAPS. TO BE SUPER'D)

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F/U
T/CINE S.O.F.

FILM: ABC SYMBOL

LIGHTS FLASHING OUTSIDE WINDOW.

BOOMS C1
LONELY'S RM.
B1 O/S.DOOR
ON STAIRCASE

INT. LONELY'S ROOM NIGHT.

1. 2 A

VCS LODER'S HANDS
PAN THEM ALONG SHELF,
CONTAINING ACTION

THEY GO OUT OF FRAME

FOCUS FACE BEHIND

SFX.THRU'OUT
HEAVY RAIN

2. 1 A

VCS LODER'S HANDS
CONTAIN ACTION

THEY LOCATE ORNAMENT

LODER GOES TO f.g.
PUSH FOCUS

SFX: TRAIN
RUMBLE IMMED.
OVERHEAD.

3. 4 A

C.S. DRAWERS

LODER EDGE FRAME
HE PULLS THEM OUT

CRAB R. P/B. AS HE
X'S R. TO BED.

HE LIFTS MATTRESS

DO NOT SEE HIS FACE

(LONELY MAKES NOISE OUTSIDE ON STAIRCASE)

(3 on 4A)

BOOMS C1 & B1

SFX. RAIN cont.

4. 2 A
BCU LODER
HE LOOKS AT DOOR

5. 1 A
M.S. DOOR
LONELY'S SILHOUETTE

6. 2 A
A/b
HE GOES OUT L.

7. 3 A
O/s. C.U. LONELY (OUTSIDE DOOR)
PUTTING KEY IN DOOR
HE GOES IN
ZOOM OUT TO SHOW ROOM
(LODER'S INSIDE. STARTS TO CLOSE DOOR)

8. 1 A
C.U. LONELY
SEE LODER BEHIND
CLOSING DOOR
2/S LODER/LONELY
LONELY TURNS

(3 to B. LONELY'S RM.)

LONELY: - 'Ere.

9. 2 A
C.U. LONELY
LODER: Where is it?/

10. 1 A
MCU LODER
LONELY: I aint done nothing./

11. 2 A
MCU LONELY
LONELY: You messed up my drum.
You got to have a warrant for that.
You can't just come in 'ere - Show us

12. 1 A
C.U. LODER
your warrant card. Go on. Let's see it./

(13 on 2A)

(12 on 1A)

BOOMS B1 & C1
SFX: RAIN cont.

(BEAT)

13. 2 A
MCU LONELY

HE COMES TO C.U.

LONELY: You're new, aren't you?

14. 1 A (AS HE CROSSES TO BCU LODER HIM) Must be. Cos I'm straight now, Mr. -

15. 2 A
BCU LONELY I didn't get your name? (BEAT)/

You're supposed to tell me who

16. 4 A
TIGHT 2/S. you are./
LODER HITS LONELY

PAN LONELY R. ACROSS ROOM.

LET LODER IN L.

2/S. LODER/LONELY

LODER: Where is it?/

17. 2 A
2/S LODER/LONELY
FAV. LONELY

LONELY: I don't know what you're talking about Mister -

LODER HITS HIM

18. 4 A LONELY GROANS/
TIGHT 2/S.
FAV. LODER

LODER: Where is it?

19. 2 A PUTS HAND BEHIND LONELY'S NECK/
C.U. LONELY

LONELY: Mister - please.

CUT TO T/CINE

FILM: CALLAN series opening film MUSIC. S.O.F.

(.48")

SUPER SCANNER
CAP. 1: YOU SHOULD HAVE GOT HERE SOONER

CAP. 2: BY JAMES MITCHELL

(SET IN SINK)

(20 on 1A)

(On T/Cine)

BOOMS B1 & C.
SFX: RAIN cont.

INT. LONELY'S ROOM NIGHT

20. 1 A
L/A. C.U. LODER

21. 2 A (LODER LOOKS AT LONELY)
C.U.LONELY ON FLOOR
LODER'S FEET

22. 4 A
DEEP SHOT LONELY ON FLOOR

TAP f.g.
CONTAIN ACTION

23. 2 A (AS LODER TEROS WATER OVER LONELY)
C.U. LONELY

FLOOR
SFX: KNOCK AT DOOR

24. 1 A (AS CALLAN KNOCKS AT DOOR)
C.U. LODER

HE LOOKS AT DOOR

25. 4 A
CMS DOOR CALLAN'S SILHOUETTE

CALLAN: (O.V.) Lonely? /

Lonely - I can hear you in there.

Lonely for God's sake. It's me

26. 1 A
MCU LODER. HE GOES OUT THRU WINDOW.

Callan./

LET LONELY IN BOTTOM OF FRAME. LET LONELY OUT L.

HOLD ON WINDOW.

27. 2 A (AS LODER GOES THRU WINDOW)
CMS DOOR

CALLAN IN SILHOUETTE
LONELY COMES IN R.
PUSH IN WITH HIM TO DOOR.
HE OPENS IT AND STUMBLES OUT.

CALLAN: Lonely - are you all right?

LONELY: Mr. Callan?

THEY COME IN. PAN THEM R. TO TABLE. CALLAN SITS LONELY DOWN.
2/S. CALLAN /LONELY

CALLAN: No, it's Diana Dors.

Come and get me darling.

CALLAN: You've been drinking again.

(28 on 1A)

(27 on 2A)

BOOMS B1 & C1
SFX: RAIN cont.

CALLAN: Hey -

LONELY: He hit me, Mr. Callan.
Hecome in here and he hit me.

CALLAN: Blimey!

28. 1 A (AS CALLAN GOES TO TAP)
2/S. CALLAN/LONELY

CALLAN X's R.f.g. to TAP
BACK L. AGAIN

CALLAN: Who was it?

LONELY: I don't know,
Mr. Callan. He's here when I come in.

(SET IN SHELVES
STRIKE SINK)

29. 4 A (AS CALLAN GOES BACK TO LONELY)
TIGHT 2/S. CALLAN/LONELY

CALLAN CROUCHES

CALLAN: Just the face?

LONELY: No. Down here.

CALLAN: Let's have a look.

30. 3 B (AS CALLAN UNBUTTONS LONELY'S SHIRT)
C.U. LONELY

31. 4 A (AS LONELY GROANS)
a/b CALLAN STANDS

CALLAN: He didn't break
anything. You get a look at him?

32. 2 A (AS CALLAN LOOKS ROUND)
2/S. CALLAN /LONELY

SHELF R.f.g. CALLAN GOES
UPSTAGE. PUSH IN
PAST SHELF HOLDING 2/S.

(33 on 4A)

(32 on 2A)

BOOMS B1 & C1

SFX: RAIN cont.

LONELY: Thick-set feller.
Short cut hair, grey eyes.
Hardly said anything - just hit me.
I been duffed up before - but this feller -
he knows how to hurt, Mr. Callan. I
thought I was going to die.

(STRIKE SHELVES)

CALLAN X's R.

CRAB L. DEPRESS
TIGHTEN 2/S. LONELY/
CALLAN.
CONTAIN CALLAN'S
MOVES

CALLAN: Didn't you yell?

LONELY: People aren't nosey round
here Mr. Callan - I was lucky you came.

CALLAN: What did he want?

LONELY: I don't know, Mr. Callan.
Honest, he just kept saying where is it.
First I think he's a bogey - but the bogeys
don't hit like that -

CALLAN: Have you been thieving again?

LONELY: Course I have.
It's me living -

CALLAN: And this bloke kept saying where
32X. 1 A C.U. CALLAN is it? / He's an indignant ratepayer Lonely.
32A. 4 A C.U. LONELY He wants his property back. /

LONELY: This git wasn't no
ratepayer. I would have told him anything,
Mr. Callan. Only he didn't want to hear -
not at first. He was too busy enjoying
himself. Anyway, he wasn't in the drum
32B. 2 A I turned over. /

(C.1 to B.LIVING RM.)

2/S A/b.
CALLAN COMES BACK
TO TABLE

CALLAN: Where's the stuff?

(33 on 4A)

(32 on 2A)

BOOMS B1 & C1

SFX: RAIN cont.

LONELY: I left it at me aunty's.

33. 4 A — MCU LONELY

CALLAN: She fencing for you?/

LONELY: Just a bit like. On the side. She's sort of part-time since me uncle died./

34. 2 A — 2/S. A/b

CALLAN: Go and get what you took.

LONELY: What for, Mr. Callan?

CALLAN: It might be a lead to the bloke who clobbered you./

35. 4 A — C.U. LONELY

LONELY: I don't need any leads to him./

36. 2 A — 2/S. A/b

BOOM B 1 to POB.B2

LOOSEN AND ELEVATE AS CALLAN X's L. AND COMES TO CAM.

LET HIM OUT L.

CALLAN: Don't you? He didn't find what he was looking for. He'll come back.

LONELY: Ph - Gawd - Mr. Callan?

CALLAN: Yeah?

LONELY: I daren't go on me own. Not tonight. I'm scared./

37. 4 A — MCU CALLAN AT DOOR

(2 to B. LIV. RM.)

CALLAN: O.K. Go tomorrow. Oh, I forgot what I came for.

(39 on 4A)

(38 on 3B)

BOOM C1

SFX: RAIN cont.

CALLAN: I'm running low on ammo.

38. 3 B — I need 50 rounds./
MCU LONELY

LONELY: Get it for you

39. 4 A — tomorrow./
MCU CALLAN

SFX: TRAIN OVERHEAD

HE TAKES CAP AND EXITS

CALLAN: You do that.
The kind of people you're mixing with it looks as if I'm going to need it.

40. 3 B — I'll bring it back./
MCU LONELY

ZOOM OUT ON Q. TO W.S.

(4 QUICKLY TO B LIV.RM.)

BOOM C1 REPO. TO C2

INT. LIVING ROOM DAY

BOOMS A1 B2

41. 2 B
C.S. NUDE IN MAGAZINE

PULL OUT ON Q. TO DEEP 2/S POLLOCK/MERES NECK OF BOTTLE L.f.g.

MERES: Relax. Have a drink.
You worry too much.

(3 to C. CALLAN'S)

POLLOCK: Of course I'm worried. Suppose they find me -

42. 4 B (AS POLLOCK RISES)
MCU POLLOCK IN MIRROR

MERES: Who could find you?

POLLOCK: That little man.
The one who broke in here - he could tell the police.

MERES: No -

43. 2 B — POLLOCK: Of course he could./
MCU MERES

(44 on 1B)

(43 on 2B) BCOMS A1 B2

MERES: No Pollock. We shall see that he doesn't tell the police. Or

44. 1 B anybody else./
V.L/A. 2/S. MERES/
POLLOCK

POLLOCK: You can find him?

MERES: Of course.

POLLOCK: You can find one particular burglar in London?

MERES: This one we can.

45. 2 B POLLOCK: I hardly saw him./
C.U. MERES

MERES: You smelled him... we can find him - and get your stuff

46. 1 B back./
MCU POLLOCK

POLLOCK: And he'll say nothing?

MERES: I guarantee it. Have a drink.

47. 2 B POLLOCK: Vodka, I suppose./
C.U. MERES

48. 4 B MERES: I drink Scotch./
CMS POLLOCK
PAN HIM R. TO DRINK

POLLOCK: I might have guessed. I'm surprised they didn't teach you English with a Scots accent. I expect

49. 2 B you're crazy about Robert Burns too./
C.U. MERES

MERES: He belongs to the people.

50. 4 B Just as I do - and you, Pollock./
C.U. POLLOCK

51. 2 B POLLOCK: I don't have any choice, do I?/
C.U. MERES

(52 on 4B)

(51 on 2B) BOOMS A1 B2

MERES: None. whatsoever. When youget us what we want -

52. 4 B — well./
C.U. POLLOCK

POLLOCK: You'll get it./

53. 2 B
C.U. MERES
HE TURNS

MERES: I hope so. Otherwise we shall just have to send you back where you came from.

54. 1 B (AS SOUND AT DOOR)
V. QUICKLY PAN O/S MERES
TO 2/S MERES/POLLOCK

55. 2 B (AS MERES LEAPS UP WITH GUN)
MCU LODER AT DOOR

56. 1 B (AS LODER ENTERS)
TIGHT 2/S. MERES/POLLOCK

MERES: (IN RUSSIAN) What happened?/

57. 2 B
C.U. LODER

LODER: (IN RUSSIAN) I found him./

58. 1 B
MCU MERES

MERES: (IN RUSSIAN) You got it?/

59. 2 B
C.U. LODER

LODER: (IN RUSSIAN) No. Someone came in. I -/

60. 4 B
MCU MERES
PAN HIM R. TO
2/S. MERES/POLLOCK

MERES: (IN RUSSIAN) Wait.

The burglar has been found.

POLLOCK: You got the stuff back?

MERES: It has been destroyed./

61. 1 B
C.U. POLLOCK

(62 on 2B)

(61 on 1B) BOOMS A1 B2

MERES: Go and rest for a while. The bed is very soft. It will be a pleasant change from your last one.

POLLOCK: You'll keep watch?

MERES: Of course. We leave in half an hour.

POLLOCK: You mean this place isn't safe?/

62. 2 B
2/S. MERES/POLLOCK
FAV. MERES
POLLOCK TURNS AND GOES

MERES: It is quite safe. But we are going to somewhere even safer. Everything has been arranged, Mr. Pollock. Go and rest.

63. 1 B (AS POLLOCK GOES)
O/s. LODER 3/S.
POLLOCK WALKING UP STEPS AND OUT.

MERES: What happened?/

64. 2 B
CTS LODER
PAN HIM R. TO 2/S LODER/MERES

LODER: I roughed him up a bit, the little bastard. He stinks, Meres.

MERES: Just as well he does - or we wouldn'thave found out who he was. What about the stuff he pinched from here?

MERES BIG IN PROFILE

LODER: It was what I said. This bloke called just before I got him to talk.

MERES: Which bloke? Who was it?

(C.1 to C. CALLAN'S)

LODER: I got out of the window - couldn't hear too well. Hallam, Challen, something like that.

(65 on 4B)

(64 on 2B) BOOMS A1 B2

MERES: Callan, perhaps?

LODER: It could have been.

MERES: How perfectly splendid.

LODER: He's not a policeman, is he?

MERES: No.

LODER: Would he take this Lonely chap to the police?

MERES: An H-bomb wouldn't get Lonely to the police.

LODER: We're all right, then. Pollock thinks everything's fine. I'll get the stuff back from the little bastard tomorrow./

65. 4 B
C.U. MERES

MERES: Loder - how long have you been with us? /

65A. 2 B
C.U. LODER

LODER: Six months. /

65A. 4 B
C.U. MERES

MERES: You'll learn. If you live./

66. 2 B
C.U. LODER

67. 3 C (Under 4's cable) INT. CALLAN'S FLAT DAY BOOM C2
BCU CALLAN WITH OBJECT

PAN IT DOWN
ZOOM OUT AND ELEVATE
TO SEE STUFF ON TABLE

CALLAN: How much in the wallett?

(68 on 1C)

(67 on 30) BOOM C2

LONELY: Twenty quid.

CALLAN: And that's the lot?/

68. 1 C
L/A. MCU LONELY

LONELY: Yes, Mr. Callan./

68. 6 A
L/A. MCU CALLAN

LONELY'S HANDS R. OF FRAME THEY GIVE NOTES TO CALLAN

CALLAN: The notes. Were they snide?

LONELY: No. See for yourself.

70. 1 C (AS CALLAN TEARS NOTES)
C.U. LONELY

71. 6 A (AS LONELY REACTS)
MCU CALLAN

HANDS NOTES BACK

CALLAN: They're alright. Nothing written on them. Tell me

72. 1 C (AS HE HANDS NOTES BACK) again what happened.
V. LOW/A. TIGHT 2/S.
CALLAN/LONELY

LONELY: I screwed this drum up in Holland Park. Ground floor flat. Nice easy tickle. Then just as I'm ready to leave this geezer comes in and puts the light on. I tell you Mr. Callan - me heart turned over.

LONELY TAKES OFF COAT

CALLAN: He got a good look at you?

LONELY: Yeah. Almost on to me he was.

CALLAN: What happened?

LONELY: I scarpered, Mr. Callan.

(73 on 30)

(72 on 1C)

BOOM C2

CALLAN: I mean did he yell at you?

LONELY: No. He just stood there. Mr. Callan - he was scared.

LONELY SITS

CALLAN: What did he look like?

LONELY: Big. Clever-looking. Tough an' all.

CALLAN: And he was scared of you?

73. 3 C
TIGHT 2/S CALLAN/ LONELY

LONELY: Crazy, isn't it?/

CALLAN: You're sure it's not the same bloke who thumped you?

WALLET BUSINESS

LONELY: Positive, Mr. Callan.

CALLAN: Little Orchard, Craythorpe, Sussex.

LONELY: Didn't look like a market gardener to me.

LOOSEN AS CALLAN STANDS
CRAB L. PAN R. TO HOLD 2/S. AS HE X's TOWARDS LONELY TIGHTEN 2/S.
LET CALLAN OUT R.
LONELY HALF RISES

CALLAN: I think I better take a look at this flat in Holland Park. What's the address?

LONELY: Flat A, Palmerston Court. You won't need me, will you?

CALLAN: No Lonely, I won't need you.

74. 6 A
DEEP 2/S. LONELY/CALLAN

LONELY: I'll see you then./

(75 on 1 C)

(74 on 6A) BOOM C2

CALLAN: Stay here, if you like.

SEE CALLAN'S BUSINESS WITH PAPERS

LONELY: Really?

(C.3 to D. CALLAN'S)

CALLAN: Take a bath.

75. 1 C — MCU CALLAN — PAN HIM L.

LONELY: I had one yesterday -/

CALLAN: It'll take the soreness out of you./

LONELY: Just as you say,

76. 6 A — C.U. LONELY

Mr. Callan.

You been a real friend to me./

77. 1 C — C.U. CALLAN

CALLAN TURNS TO GO

CALLAN: Somebody has to be.

78. 6 A — MCU LONELY — PAN HIM TO CHAIR

You pool little stinker./

LONELY: Mr. Callan./

79. 1 C — MCU CALLAN AT DOOR

80. 6 A (AS CALLAN TURNS) — MCU LONELY WITH GUN

LONELY: Aren't you going to take your gun?/

81. 1 C — MCU CALLAN

CALLAN: Of course not. I'm in the Civil Service.

HE PUTS ON HAT AND EXITS

CUT TO T/CINE 16 mm S.O.F.

DURATION: 1'24"

CALLAN AND PORTER IN BLOCK OF FLATS

.....

CALLAN: One does what one has to do.

(C.1 to D. TOWN FLAT)

END OF T/CINE.

(82 on 1D)

INT. FLAT EVENING BOOMX A1 B2

82. 1 D

V. L/A. W.S. DOOR

FURNITURE L. & R.f.g.

PORTER AND CALLAN ENTER

ELEVATE TO MCU CALLAN PORTER R.b.g.

PORTER: Looks as if somebody's living here, doesn't it?

CALLAN: They could be in the other rooms.

PORTER: See for yourself.

LET CALLAN OUT R.

PAN PORTER R. TO SEE CALLAN DISAPPEAR B.G.

CRANE R. AS PORTER GOES UP THE STEPS

CALLAN REAPPEARS R.f.g. SEE HIM HIDE OBJECT

HE X's L. 2/S. CALLAN/ PORTER

PORTER: Well?

CALLAN: To your knowledge - nobody has been here for six months?

BOOM B2 REPOS. TO POS. B3

PORTER: That's what I said.

CALLAN: But you have a night off?

PORTER: Last night. But who'd stay here for just one night? Even the fridge is empty.

LET CALLAN OUT L.

CALLAN: Dear me. We seem to have been misinformed ..... We very often are, you know.

CUT TO T/CINE "B"

16 mm DURATION .11"

CALLAN IN STREET BUYING NEWSPAPER

(on T/CINÉ)

INT. CALLAN'S FLAT DAY

BOOM C2 SWUNG TO BATHROOM

83. 5 A
C.U. LONELY IN MIRROR
COMBING HAIR.

HE GOES AWAY TO b.g.
PICKS UP TROUSERS

(C.1 to E. CALLAN'S)

84. 6 A (AS HE PUTS ON TROUSERS)
CMS LONELY PUTTING ON
TROUSERS

(OPEN TRAP BEHIND MIRROR)

85. 3 D (AS HEARS SOUND AT DOOR - STARTS) (Under 1's cable)
C.S. DOOR

86. 6 A (AS DOOR OPENS - CHAIN HOLDS IT)
MCU LONELY

87. 3 D
C.S. DOOR A/b

LONELY: Oh Gawd./

BOOM B3 LIV.RM. AND C.2

88. 6 A
CMS LONELY

PAN HIM R. TO DOOR

CALLAN: (O.V.) Open up, will you?/

LONELY: That you Mr. Callan?

CALLAN: See for yourself.

89. 5 A (AS LONELY OPENS DOOR)
THRU TRAP. TIGHT 2/S
CALLAN/LONELY

CALLAN GOES R.

CALLAN: You look a little lovelier each day./ Feeling better?

90. 1 E
2/S. LONELY/CALLAN

CALLAN COMES TO SOFA

SITS. DEPRESS

GO R. AS LONELY COMES TO HIM
HOLD 2/S.

LONELY: Yes thank you, Mr. Callan. You get into the flat?

CALLAN: Yeah. I got in.

(91 on 3D)

(90 on 1E)

BOOM B3 and C.2

LONELY: Did you see the geezer?

CALLAN: There is no geezer, Lonely - that flat's been empty for six months.

LONELY: It wasn't empty last night.

CALLAN: Flat A?

LONELY: Flat A, Mr. Callan, I swear -/

91. 3 D
MCU CALLAN

GIVES LONELY OBJECT
HE RISES

CALLAN: You don't have to. Here's one you missed.

92. 1 E (AS HE RISES)
MCU LONELY

LET CALLAN IN R.b.g.

LONELY: Who says it's empty then?

CALLAN: The porter. He was off last night. Or didn't you know?

TIGHTEN 2/S AS
LONELY SITS

LONELY: Course I knew. I watched him go.

CALLAN: Did you watch the place all the time.

LONELY: No. I had a couple of beers. Screwing a drum makes me nervous.

CALLAN X's OUT L.
MCU LONELY

CALLAN: So while you were gone this bloke gets in. Why Lonely?

(93 on 3D)

(92 on 1E) BOOM B3 C2

LONELY: I dunno, Mr. Callan. Unless he was screwing the place as well./

93. 3 D
C.S. KETTLE

ZOOM OUT TO MCU CALLAN AS HE GOES TO STOVE.
HE COMES D.S.
MAKE 2/S. CALLAN/ LONELY

CALLAN GOES UPSTAGE

CALLAN: Then he found out who you were, sent a mate after you and had you beaten up, all for a few bits of silver and 20 quid? And an address in Sussex..... I think I'll go down there tomorrow.

94. 1 E
L/A. MCU CALLAN

LONELY: What for Mr. Callan?/

CALLAN: To find the bloke who's beating you up. I don't like it.

LONELY: Neither do I, Mr. Callan.

CALLAN: Don't make jokes,

95. 3 D
C.U. LONELY

Lonely. I'm serious./

LONELY: Sorry, Mr. Callan.

CALLAN: If anybody's going to beat you up, it's me.

96. 1 E
C.U. CALLAN

LONELY: Now you're joking./

HE TURNS

CALLAN: Am I?

97. 3 D
C.U. LONELY ../b

HE STANDS. LOOSEN

98. 1 E(AS HE STANDS UP TO CLEAR TABLE)
SHOT OF TABLE
WITH NEWSPAPER

LONELY R. FRAME

(99 on 5A)

(98 on 1E)

BOOM B3 C2

HE PUTS IT ON CHAIR
THEN PICKS IT UP AGAIN
TIGHTEN ONTO NEWSPAPER

LONELY: Mr. Callan?

CALLAN: Yeah?

LONELY: This spy feller.
He got out last night.

99. 5 A THRU TRAP
2/S CALLAN/LONELY
LONELY COMES TO CALLAN
WITH NEWSPAPER

CALLAN: Pollock. /
Yes. I used to know him.

LONELY: But Mr. Callan.
That's the geezer.

CALLAN: What geezer?

LONELY:
100. 3 D
C.U. CALLAN
The geezer I saw in
the flat./

GRAMS: MUSIC
End of Act

MYSTERY
PROJECT
or
GIRL IN THE
DARK

SCANNER
CAP: END OF PART ONE

FADE SOUND AND VISION

CAMERA REPOS.

CAM. 1 to POS. E. H.Q.
CAM. 2 to POS. C H.Q.
CAM. 3 to POS. E H.Q.
CAM. 4 to POS. D LYALL'S DRAWING ROOM
CAM. 5 to POS. B H.Q.
CAM. 6 to POS. C TARGET RANGE

BOOM REPOS.

A1 TO POS. A2
B3 to POS. B4
C2 to POS. C3

PART TWO

SCANNER
CAP: PART TWO

GRAMS: MUSIC MYSTERY PROJECT or GIRL IN THE DK.

INT. H.Q. DAY.

BOOMS B4 C3

101. 1 F
V. LOW VCS GOLF CLUB AND BALLS

HUNTER: A pity about the

102. 3 E
C.U. MERES

burglary. (HIT) How did it happen?/

MERES: It just did, sir.

103. 5 B
CMS HUNTER

He's a very good burglar./

HUNTER: And he saw Pollock?

MERES: Yes sir.

104. 3 E
MCU MERES

HUNTER: Will he talk?/

MERES: Not to the police, sir. No. We've er - given him a warning.

HUNTER: He'll tell Callan.

MERES: Is that important,

105. 5 B
MCU HUNTER

sir?/

HUNTER: It could be. I don't

106. 1 F
C.S. GOLF BALL

want Callan involved./

He knows Pollock (HIT)./

107. 2 C
C.S. DRAWER WITH GOLF BALL

(108 on 3 E)

(107 on 2C) BOOMS B4 C3

108. 3 E
CMS MERES

HE PICKS UP BALLS
AND COMES TO HUNTER
2/S. HUNTER/MERES

MERES: Oh yes. That was one of his shows before you fired him.

(C.1 to E. CALLAN'S)

HUNTER: Passed himself off as a sergeant in the Special Branch. Did it very well. Keep over, will you? He met the Lyalls too. (HIT) I'd better warn

109. 5 B
C.U. HUNTER

him off./ Pollock told you anything, yet?

MERES: He left the information with the Lyalls, sir.

110. 3 E
C.U. MERES

HUNTER: How?/

MERES: He refuses to say.

HUNTER: Does he indeed?

MERES: I daresay we could

111. 2 C
BCU HUNTER

persuade him./

112. 5 B
CMS HUNTER
PAN HIM R.
HE PICKS UP BALL
COMES TO CAM.

HUNTER: No Meres. Not yet. (HIT)/ I think you'd better join the Special Branch too. A nice, gentlemanly sergeant. Get yourself a search warrant and look over the Lyalls' place. If you find the formula - Pollock goes back inside.

MAKE O/s 2/S
MERES/HUNTER

MERES: And if I don't?

(113 on 3E)

(112 on 5B) BOOMS B4 C3

HUNTER: Then you have to take Pollock down to Sussex with you. Let him find it. Then his Russian friends desert him and the police pick him up.

MERES COMES TO DESK

MERES: He'll tell them about his Russian friends./

113. 3 E
C.U. HUNTER AT DESK

HUNTER: They won't believe in them, Meres. I find it hard to believe in them myself, Tovarich./

114. 5 B
O/s 2/S MERES/HUNTER

MERES: Thank you sir.

HUNTER: How is Pollock?

MERES: Bit restless since the burglary, sir./yes, we've had to move him, and the new place isn't all that comfortable.

115. 2 C
C.U. MERES

HUNTER: Isn't Loder with him?

MERES: No sir. He's all by himself.
Locked in, of course./

116. 3 E
C.U. HUNTER

117. 2 C
BCU MERES

MERES: It makes him awfully nervous, sir. Helps to break him down./

118. 3 E
BCU HUNTER

(C.2 CLEAR FAST TO D. LYALL'S DR. RM.)

HUNTER: Alright. But I must have that formula -

(119 on 5B)

(On 118 on 3E) BOOMS B4 C3

119. 5 B — MERES: Sir!
O/s 2/S MERES/HUNTER
MERES EXITS B4 REPOS. TO B3

(C.3 CLEAR FAST TO F. LYALL'S DR. ROOM.)

PAN DOWN TO O/S.
SHOT DESK
SEE INTER-COM.

WOMAN (O.V) Yes sir?

HUNTER: Get me Callan, will you?

WOMAN: (O.V) Very good sir.

SEE FILE

WOMAN (O.V): There doesn't seem to be any reply.

HUNTER: Keep trying. It's urgent.

120. 1 E — INT. CALLAN'S FLAT DAY — BM. C3 TO REMAIN. BM.B3 THEN B3 to B5
L/A. TIGHT PROFILE
MCU LONELY
PHONE R.f.g.

(CAM.5 to C. H.Q)

CUT TO
T/CINE "C" S.O.F.
16 mm

DURATION: 2'30"

CALLAN WATCHING MERES/SUE AT HOUSE
CALLAN TALKS WITH SUE AND GOES INTO HOUSE

.....

CALLAN: Thank you miss.

END OF T/CINE

121. 3 F — INT. LYALL'S DRAWING ROOM DAY — BOOM A2 DINING AREA / BOOM B5 DRAWING ROOM
CMS DOOR
SUE AND CALLAN ENTER
ZOOM OUT AS CALLAN COMES TO R.f.g.

SUE: I suppose you're going to accuse me of harbouring Dan!

(C.1 to G. H.Q.)

(122 on 2D)

(On 121 on 3F)

BOOMS A2 B5

CALLAN: Was that what Me.... my colleague did?

SUE: Oh no. Sergeant Turner was very nice. He asked me about the past mainly.

CALLAN: The past?

SUE: The same old details about Dan and me. .....the presents he gave me.... as if that was illegal.

CALLAN: What presents?

SUE: The ring. Oh I do wish you'd ask that other policeman. I've just got through all this.

LET CALLAN OUT R.

BOOM B5

CRAB R. A LITTLE AS SUE. COMES TO C.U.

CALLAN: I'm sorry miss. We don't work that way.

SUE: What did you mean about someone hurting Dan? You're the only people who would harm him./

122. 2 D
C.U. CALLAN

CALLAN: The people who got him out had their reasons. They want something./

123. 3 F
C.U. SUE O/S CALLAN

GO R. A LITTLE

SUE: Not to kill him!

CALLAN: Once they get what they want..

SUE: Dan's much too intelligent to be used. Anyway, the Russians wouldn't harm him. He's on their side./

124. 4 D
C.U. CALLAN

(125 on 3 F)

(On 124 on 4D)

BOOM B5

CALLAN: You still go to

125. 3 F — party meetings, miss? /
C.U. SUE

THEN GO R. A LITTLE

SUE: Sometimes. Oh I'm harmless, sergeant. But you won't

126. 4 D — let my mother know, will you?/
CHS CALLAN

CALLAN: Course not, miss.

PAN HIS SIT

SUE: Do sit down.

127. 3 F — CALLAN: You still live with her then?/
MCU SUE

SUE: Yes. She's very good

GO R. AS SHE COMES ROUND SOFA

to me.... But if I didn't have some private life I'd stifle down here.

SHE SITS IN MCU

CALLAN: Oh, Mother wanted to.... I was rather upset by the trial, and her friends were nasty about Dan and me.

CALLAN: Fulham, wasn't it?

128. 4 D — SUE: Well, Chelsea./
C.U. CALLAN

CALLAN: Two rooms, bath, loo, and half a kitchen. You came into money,

129. 3 F — miss?/
MCU SUE

SEE MRS. LYALL IN MIRROR R.

SUE: Mother did. Some ancient uncle in Bristol; actually I never knew him.

BOOMS A2 B5

MRS. LYALL: Susan! My finances

130. 4 D — are none of your business, sergeant./
MCU CALLAN
HE STANDS

CALLAN: And I'm an Inspector

131. 3 F — now. Been promoted./
MCU MRS. LYALL

(132 on 4D)

(On 131 on 3F) BOOMS A2 B5

MRS. LYALL: I presume you deserved it./

132. 2 D
C.U. CALLAN

CALLAN: That's very nice of you ma'am. I was admiring your new house./

133. 4 D
MCU MRS. LYALL
PAN HER R.

MRS. LYALL: I don't see why it interests you so much. My money has nothing to do with Pollock.

CALLAN: No ma'am.

MRS. LYALL: Good well er.... Inspector. I don't know quite what you want with us. Susan has had no contact with that man for three years./

134. 2 D
C.U. CALLAN

CALLAN: No ma'am.

MRS. LYALL: So I think you should leave her alone.

135. 4 D
C.U. MRS. LYALL

CALLAN: Quite ma-am./

MRS. LYALL: I promise you that if Dan Pollock tries to reach her I will send for you immediately./ (BEAT)/

136. 3 F
C.U. SUE

Now if there's nothing else, inspector./

137. 4 D
2/S MRS. LYALL/CALLAN

138. 2 D
MCU CALLAN
HE COMES TO L.f.g.
TIGHT 2/S. CALLAN/
MRS. LYALL

CALLAN: (SOV) Must introduce you to Hunter// (ALOUD) He's about your weight. Just one more thing. Thick set man, about 30. Short cut hair. Grey eyes. Has he come here by any chance?

GRAMS: V.O. TAPE

(139 on 3F)

(On 138 on 2D) BOOMS A2 B5

MRS. LYALL: No, but if he wants to ask any more questions, he will have me to contend with./

139. 3 F
C.U. CALLAN

CALLAN: I doubt if even you could handle this one, Mrs. Lyall. He beats people up first and asks questions afterwards. If you see him, lock your door and dial 999.

140. 4 D
C.U. MRS. LYALL (REACTION)

Good-day./

(C.3 to H. H.Q.)
(C.2 to C. H.Q)

BOOM B5 REPOS. TO B4
BOOM A2 REPOS. TO A3

- - - - - - - - - - - - - - - STOP TAPE -

PART 2A

INT. H.Q. EVENING BOOM C3 and BOOM B4 AS SOON AS POSS.

141. 1 G (IN OUTER OFFICE)
FIXED W.S. GIRL AT DESK AND DOOR BEHIND

142. 5 C (IN TARGET RANGE)
FIXED W.S. SHOOTING BENCH. MEN AT GUNS.

143. 2 C
O/S. 2/S HUNTER/MERES

CRAB R. AND L. WITH HUNTER AS HE WALKS, LETTING HIM CROSS FRAME BUT HOLDING 2/S.

MERES: Absolutely useless, sir. She said she hadn't a thing of Pollock's.

HUNTER: She let you search?

MERES: Yes sir.

(144 on 3H)

(On 143 on 2C)

BOOMS C3 B4

HUNTER: What about the stuff Pollock gave her?

MERES: Jewellery sir. Some quite nice pieces.

HUNTER: And that's all?

(C.4 to E. H.Q.)

MERES: Yes, sir.

HUNTER: And yet Pollock insists that the Iyalls have the formula?

MERES: Yes sir. But he still won't tell us how or where.

HUNTER: You'll have to take him down there then.... I don't like it Meres. It's messy. He should be back in prison now.... He's been seen once already.

MERES: Lonely? I'll make sure of him, sir.

HUNTER: Alright. Until we get that formula Pollock's in a red file... and so is anybody who contacts him. Go and hold his hand.

HUNTER COMES TO DESK TIGHTEN 2/S HUNTER/ MERES

MERES RISES AND GOES OUT.
PAN HUNTER TO O/S.SHOT DESK. SEE INTERCOM.

MERES: Very good sir.

FLOOR SFX: BUZZER

HUNTER: Yes?

WOMAN (O.S.) Callan's here, sir.

(144 on 3H)

(On 143 on 2C) BOOM C3 B4

HUNTER: I thought he might be. All right. I'll see him.

HE TURNS AND LOOKS L. IN C.U.

144. 3 H (AS HE LOOKS AT T.V. SCREEN)
SHOT OF MONITOR

145. 2 C (CALLAN ENTERS OFFICE)
DEEP 2/S CALLAN/HUNTER

CALLAN: Whotcher Charlie.

HUNTER: State your business Callan.

CALLAN TO DESK

CALLAN: Business? This is a social call. I came to have a chat about old times.

CRAB L. HOLDING 2/S.

HUNTER: We're neither of us in a position to write our memoirs.

CALLAN: Be nice if we could though, wouldn't it?

CALLAN PICKS UP FILE

TIGHTEN

Dan Pollock, for instance. He was the third job I did for you. I got him 18 years. They tell me he's escaped.

HUNTER: The papers gave it a lot of coverage.

CALLAN: You interested?

Funny, having his file handy. Pollock worked as a biochemist for the Gersten Corporation, Boston, Massachussets. Gersten were at that time perfecting a new type of nerve gas that was both efficient and instantaneous.

LOOSEN AS HUNTER TURNS INTO CAM. LET HIM OUT R.
PUSH IN ON CALLAN

(146 on 4E)

(On 145 on 2C) BOOMS C3 B4

CALLAN (contd): Pollock disappeared so did the formula; it has not been recovered. It was discovered that he

146. 4 E (AS H. TAKES FILE) had been selling information for two years./
MCU HUNTER WITH FILE

HE SITS Yes, I think you'd be

147. 2 C interested./ If he had
MCU CALLAN that formula he could flog it to the Russians .... One paper's even hinting that the Russians helped

148. 4 E him to escape./
C.U. HUNTER

149. 3 H (CALLAN LOOKS AT HUNTER)
2/S. CALLAN/HUNTER

CRAB R. AS CALLAN GOES L. AND SITS

CALLAN: I went to see another old mate of ours today - Mrs. Lyall.

HUNTER: She's well, I hope.

CALLAN: You ought to know. Meres was just leaving when I got

150. 4 E there./
C.U. HUNTER

HUNTER: All right, Callan. There's a show on. But it's not your show.

CALLAN: Don't deal me in then.

HUNTER: I've no wish to -

151. 3 H this time./
TIGHT 2/S. FAV. CALLAN

CALLAN: Then lay off Lonely.

HUNTER: Your affection for that smelly little man is really quite touching.

(152 on 4E)

(On 151 on 3H) BOOMS C3 B4

CALLAN: Yeah. Sometimes I wake up in the night and weep about it.

152. 4 E — Lay off him./
C.U. HUNTER

HUNTER: He saw Pollock you know. We had to move him. It was all rather awkward - particularly when you

153. 3 H — started asking questions./
C.U. CALLAN

CALLAN: You leave him alone

154. 4 E — and I won't ask any more./
C.U. HUNTER

HUNTER: Can you keep your little stinker quiet?

CALLAN: Yes.

155. 3 H — HUNTER: Absolutely quiet?/
C.U. CALLAN

CALLAN: As the grave.

HUNTER: Very well. We'll

HE RISES — leave him alone.

156. 4 E (AS CALLAN RISES)
2/S CALLAN/HUNTER
P/B AS CALLAN RISES f.g.

157. 3 H (AS CALLAN SEES MONITOR)
F.g. SHOT OF MONITOHS
ZOOM IN ON LODER

158. 4 E (AS CALLAN LOOKS CLOSELY AT MONITOR)
2/S. CALLAN/HUNTER A/b

159. 2 C — Will you go now, please?/
MCU CALLAN

CALLAN: Glad to.... Goodbye

HE GOES — Colonel. It's been a real pleasure.

BOOM C3 REPOS. C.4
BOOM B4 REPOS. B.6

160. 4 E (AS CALLAN GOES)
MCU HUNTER

(161 on 4E)

(On 160 on 4E) BOOMS C4 B6

161. 3 H
C.S. MONITOR SHOWING
CAM. 5's PICTURE

CALLAN APPEARS
BEHIND LODER

162. 4 E
C.U. HUNTER

(C.3 to J.T.RANGE)

HUNTER: Oh dear.

163. 5 C
WIDE 2/S. CALLAN/LODER

CALLAN X's BEHIND LODER
DO NOT PAN

INT. TARGET RANGE EVENING. BOOM C4

164. 6 C (AS CALLAN WALKS UP TO LODER)
2/S. LODER/CALLAN

CALLAN: Big chap. Short hair. Grey eyes.

LODER: I beg your pardon?

CALLAN: Lonely stinks to high heaven, doesn't he?

LODER: My God he does.

CALLAN: He doesn't watch out for himself either. I bet he was easy./

165. 3 J
2/S. LODER/CALLAN
FAV. LODER

LODER: Maybe he was - but I don't see -

CALLAN HITS LODER
HE FALLS

167. 2 C (AS LODER FALLS)
C.S. MONITOR SEEING C.M.5's PICTURE. (CALLAN SPEAKS TO CAM.5)

CALLAN: Not everybody's easy.

SOUND: This heard over L'speaker in Hunter's Office.

168. 4 E (AS CALLAN GOES OUT)
MCU HUNTER AT DESK(IN OFFICE)

HE LEANS FWD. PRESSES INTERCOM.

(169 on 6 C)

(On 168 on 4E) BOOM C4

169. 6 C (AS LODER STRUGGLES UP)
MCU LODER
AT GUN BENCH

HUNTER: I'm afraid he's right you know Loder. You need a great deal more practice if you're going to be any good.

- - - - - - - - - - - - - - - TAPE RUN -

CAMERA REPOS:

1 to H LONELY'S
2 to E LYALL'S DRAWING ROOM
3 to F LYALL'S DRAWING ROOM
4 to F LONELY'S
5 to D LYALL'S DRAWING ROOM

BOOM REPOS:

C 4 to C5

INT. LONELY'S FLAT EVENING BOOM B6

170. 4 F FLOOR SFX: PHONE RINGING
MCU LONELY ASLEEP
ON BED.
HE SITS UP

171. 1 H (AS MERES TAPS HIM WITH HIS FIST)
V.L/A. O/S. 2/S MERES

MERES: Leave it.

LONELY: How did you get in?

MERES: You're not the only burglar in London.

LONELY: Mr. Callan won't like it -

MERES: Mr. Callan can lump it.

172. 4 F
C.U. LONELY

(On 172 on 4F)

BOOM B6

LONELY: He'll be back here soon - any minute, he said.

He only went out for some

173. 1 H — cigarettes - /
MCU MERES

MERES: Callan doesn't smoke. Little Orchard, Craythorpe, Sussex. What does that mean to you?

MOVES TO L.
2/S. MERES/LONELY

LONELY: It was in the wallet.

MERES: Liar. There was no

174. 4 F — wallet./
TIGHT 2/S. MERES/LONELY

LONELY: Mr. Callan found it.

MERES: How could he? It doesn't exist.

175. 1 H — LONELY: Suit yourself./
TIGHT 2/S. MERES/LONELY

MERES: You burgled a flat in Holland Park. Right?

LONELY: Right.

MERES: Wrong. You've never been near that flat..... It's no good, old Stinker. I'm going to have to teach you properly.

MERES MOVES IN ON LONELY.

(LONELY SCREAMS)

- - - - - - - - - - - - - - - - TAPE RUN -

Camera Repos.

CAM. 1 to J.LYALL'S DRAWING ROOM
CAM. 4 to A LONELY'S FLAT.

BOOM B6 REPOS. TO B5

(176 on 1J)

INT. LYALL'S DRAWING ROOM EVENING BOOMS A3 B5
THEN A3 TO A2 and
C5 ON POLLOCK(FLAT)

176. 1 J
V. LOW/A. C.U. SUE
LOOSEN AND SEE
MRS. LYALL'S HAND
PUT SHERRY ON TABLE f.g.
SEE CIG. PACKET

SFX: CLOCK
CHIME SEVEN
BIRDS O/S.

SUE: No thanks, Mummy.

MRS. LYALL: Drink it up dear.

I didn't know you were smoking
again.

S E: Oh, I'm not, really.

HAND PICKS UP CIGS.
SEE MRS. L. b.g.

MRS. LYALL: Well, you mustn't.
I do wish you'd take yourhealth seriously

SUE: There's nothing wrong
with my health. Why do you bring it up
all the time?/

177. 5 D
MCU MRS. LYALL
SHE SITS AT TABLE

MRS. LYALL: Because I love you,
my dear. I don't know that youfully
appreciate that./

178. 3 F
MCU SUE

SUE: Oh Mother, of course
I do. Don't suffocate me, that's
all./

179. 2 E
DEEP 2/S. MRS. LYALL/
SUE

MRS. LYALL: I'm sorry. I've only
done what any mother could have done.
You were seriously ill, you know./

180. 1 J
C.U. SUE

SUE: I had a nervous breakdown,
that's all./

181. 2 E
DEEP 2/S. A/b

(182 on 3 F)

(On 181 on 2E)

BOOM A3/A2
BOOM C5
SFX: BIRDS

MRS. LYALL: I shall never forget the way you were in the hospital. Screaming at the nurses, at me even ... and tho horrible things you said againat your

182. 3 F — own country./
C.U. SUE

SUE: I know Mother. Haven't

183. 5 D — I done penance?/
C.U. MRS. LYALL

MRS. LYALL: I cared for younight and day. I hated that man! He's the

184. 1 J — reason you're upset again./
BCU SUE

185. 2 E
2/S. MRS. LYALL/SUE

MRS. LYALL: Still, it looks as if they'll catch him soon. This sherry is good, dear, do drink yours. It's the

186. 1 J — one your father always bought./
2/S. MRS. LYALL/SUE

you know.

SUE: I wonder what it was that

187. 2 E — Sergeant Turner was after./
2/S. MRS. LYALL/SUE

MRS. LYALL: Don't know, dear. "Inspector" Callan didn't seem to know what he was after. Such a rude

188. 5 D — man./
MCU SUE

SUE: He said the people who had helped Dan escape might kill him to get what they wanted.

(C.1 to H. LONELY'S)

MRS. LYALL: Good riddance. He's a spy.

(189 on 3F)

(On 188 on 5D)

BOOMS A3/A2
BOOM C5

SFX: BIRDS

SUE: No he's not, Mother. He just holds different opinions from you. He's an idealist./

189. 3 F
PROFILE MCU MRS. LYALL

MRS. LYALL: When I think what a sensible girl you used to be./

190. 5 D
C.U. SUE

SUE: He's the only person who's ever made me happy./

191. 3 F
PROFILE MCU MRS. LYALL

SHE TURNS

(C.5 to E.S.Set)

MRS. LYALL: How can you say that? He simply bought your affections./

192. 2 E
2/S. MRS. LYALL/SUE

SUE: Mother, you know perfectly well....

MRS. LYALL: Now calm down, Susan dear.

SFX: PHONE RINGS

193. 3 F (AS PHONE RINGS)
CMS SUE

SHE RISES

BOOM C5 ON POLLOCK IN FLAT.

(C.2 to B - FLAT)

PAN HER L. TO PHONE
DEEP 2/S. MRS. L/SUE

SUE: Hello?

POLLOCK: (O.V) Sue?

SUE: Yes?

POLLOCK: (O.V.) This is Dan.

S E: Yes?

(194 on 2B)

(On 193 on 3F)

BOOM A2 and BOOM C5

POLLOCK: (O.V.) Sue darling. How are you? Sue? Can you hear me?

SUE: Yes.

POLLOCK (O.V.): Somebody else there? Your mother?

194. 2 B — BCU POLLOCK ON PHONE IN TOWN FLAT SET

SUE: That's right. (INFLAT)

POLLOCK: Then I'll be quick.

195. 3 F — 2/S. MRS. LYALL/SUE A/b.

Have you kept the things I gave you?/

SUE: Yes,

POLLOCK: (O.V.): Good..... And Listen.

MRS. LYALL: Who is it, Sue?

196. 2 B — BCU POLLOCK ON PHONE

SUE: Just a friend -/

POLLOCK: Have the Police been

197. 3 F — A/b

round asking about me?/

SUE: Yes, two of them. Callan and a man called Turner. Darling be careful. Callan said you could be -

MRS. L. COMES TO SUE TAKES PHONE.

LET SUE OUT R.

MCU MRS. LYALL

POLLOCK: (O.V.) Sue, what is it? Sue?

BOOM C5 REPOS. C1

MRS. LYALL: Susan, you're out of your mind!

SUE: But I must help him.

(On 197 on 3F)

BOOMS A2 . .
REPOS. C5 to C1

MRS. LYALL: You really want more trouble?/

198. 5 E
C.U. SUE

SUE: I want him. You won't tell the police he called, will you?/

199. 3 F
C.U. MRS. LYALL

Oh, Mother, please. They might be able to trace him.

MRS. LYALL: All the better./

200. 5 E
C.U. SUE

SUE: Oh please. I'll do anything. I'll never speak to him or help him again if he rings, but I beg you, don't tell the police./

201. 3 F
C.U. MRS. LYALL

MRS. LYALL: But I must.

SUE: I promise.

MRS. LYALL: Very well. I'll say nothing./

202. 5 E
C.U. SUE

SHE EMBRACES MRS. L.

SUE: Oh mother, thank you.

203. 3 F (AS SUE EMBRACES MRS. L.) BOOM B5 to B1 if nec.
O/S. 2/S. SUE/ MRS. LYALL
SUE'S BACK TO CAM.

EXT. LONELY'S FLAT EVE. BOOM C1 on STAIRS and B1 as soon as possible

MIX TO

204. 4 A
O/s. 2/S. LONELY/CALLAN

CALLAN'S BACK TO CAM.

CALLAN LIFTS LONELY ONTO BED

2/S. CALLAN /LONELY (205 on 1H)

(On 204 on 4A) BOOMS C1 B1

(C.3 to B. LONELY'S)

205. 1 H (AS CALLAN LIFTS LONELY ON BED)
L/A. 2/S. CALLAN/
LONELY

CALLAN: Who did it,

206. 4 A
MCU LONELY
old sport?/

(C.1 TO A. S.Set)

LONELY: Nobody did

207. 1 A
2/S. CALLAN/LONELY
nothing, Mr. Callan./

CALLAN: Come on. Who did it?

LONELY: It was an accident.

CALLAN: Meres? Was it

208. 4 A
C.U. LONELY
Meres?/

LONELY: Mr. Callan - Nobody did nothing. I never screwed that drum. No wallet. No address in Sussex. And I never seen Pollock, neither.

209. 1 A
C.U. CALLAN
It was all just a dream./

CALLAN: A nightmare, you poor little bastard.

210. 3 B (AS CALLAN COMES TO PHONE)
(IN)
DEEP 2/S. CALLAN f.g.
LONELY ON BED.

OPERATOR (O.V): Emergency. Which service do you require?

CALLAN: Ambulance.

MAN: (O.V) Ambulance Service.

(211 1 A)

(On 210 on 3B)

BOOMS C1 B1

CALLAN: I'm at Flat 3, 19, Old Market, Shepherd's Bush.

MAN: (O.V) 19, Old Market, Right.

CALLAN: The chap who lives here has been hurt. He's badly hurt. He needs a doctor quick.

MAN (O.V) Right, sir. Who did you say was hurt?

CALLAN: Just a friend of mine.

211. 1 A
MCU CALLAN

PAN HIM R. TO 2/S CALLAN/LONELY

Hurry it up./

212. 4 A
C.U. LONELY

How you doing, old son?/

LONELY: It's no good, Mr. Callan. I can't tell you nothing. You should have got here sooner.

213. 1 A (AS LONELY PASSES OUT)
C.U. CALLAN

214. 3 B (AS CALLAN GOES BACK TO PHONE)
CMS CALLAN

HE CO'ES TO PHONE

DEPRESS AND TIGHTEN TO C.U.

WOMAN (O.V): Yes?

CALLAN: Callan here. I want to speak to Charlie.

WOMAN (O.V): Call later Callan. He's in conference.

(On 214 on 3B)

BOOMS C1 B1

CALLAN: Then bloody get him out of conference. I want to speak to him.

GRAMS: MUSIC
End of Act

MYSTERY PROJECT or

GIRL IN THE DARK

SCANNER

CAP: END OF PART TWO

CAMERA REPOS:

CAM. 1 to A LONELY'S
CAM. 2 to D LYALL'S LIVING ROOM
CAM. 3 to G. LYALL'S LIVING ROOM
CAM. 3 to G. LYALL'S HALL
CAM. 5 to F. LONELY'S

REPOS. BOOM A2 to A3
B1 to B6
C1 to C3

PART THREE

SCANNER
CAP: PART THREE

GRAMS: MUSIC
MYSTERY
PROJECT OR
GIRL IN THE
DARK

BOOM B6 ON CALLAN
BOOM C3 ON HUNTER

INT. LONELY'S FLAT NIGHT
INTERCUT WITH
HUNTER'S H.Q.

215. 1 A (to the R.)
MCU LONELY ON STRETCHER
IT IS LIFTED
PAN IT L. TO SEE
CALLAN SITTING AT TABLE
LET STRETCHER GO OUT L.
R to L. WITH LONELY ON
PHONE RINGS
CALLAN ANSWERS IT
PUSH IN TO C.U.

HUNTER: Callan?

216. 5 F
MCU HUNTER AT DESK
BOTTLES ON DESK
PAIR OF HANDS f.g.
POURING SCOTCH

CALLAN: About time.

HUNTER: I do have other people to deal with. What do you want?

CALLAN: Somebody duffed up Lonely. You promised me it wouldn't happen.

HUNTER: Who?

(217 on 1A)

(On 216 on 5F) BOOMS B6 C3

CALLAN: Meres.

HUNTER: You have no evidence,

217. 1 A — Callan./
C.U. CALLAN

CALLAN: Who else could it be? Anyway - since when did you need evidence?

HUNTER: What do you want me

HE RISES to do?

CALLAN: Nothing. I'm coming

218. 5 F — over to H.Q./
HUNTER A/b

HUNTER: Meres isn't here.

CALLAN: I'll wait.

HUNTER: No. Lonely is a thief, Callan. It's an occupational

219. 1 A — hazard./
C.U. CALLAN

CALLAN: I want Meres.

HUNTER: Is that little man so important?

CALLAN: Only to me. Besides - Meres knows I look after Lonely. When he beat him up - he wasn't just attacking him - he was attacking me. He's not getting that sort of edge on me Hunter.... And

220. 5 F — neither are you./
HUNTER A/b

LODER BEHIND HIM

(221 on 1A)

(On 220 on 5F)

BOOMS B6 C3

HUNTER: What a relief. For a moment there you sounded like a knight in armour -

CALLAN: I'll find Meres, you know -

HUNTER: You won't. Leave him alone - he's far too busy. Anyway, I've got three men here who would just about kill you, chum./

221. 1 A (AS HE HANGS UP) C.U. CALLAN

CALLAN: (S.O.V.) Three of them. That's too many. Meres the bastard. Hunter says he's busy. I bet he's in Sussex talking to the Lyalls. I might just go down there and screw it up for him.

GRAMS: VOICE TAPE

- - - - - - - - - - - - - - - - - TAPE STOP -

CAM. 1 to K. LYALL'S LIVING ROOM
CAM. 5 to E " "

BOOM B6 REPOS. TO B5 .

PART 3.

BOOM A3 and B5(as soon as poss. then A3 to A2

INT. LYALL'S LIVING ROOM DAY

222. 3 G DEEP 3/S.

MERES IN PROFILE C.U. L. FRAME

POLLOCK/SUE R.b.g.

MERES: Perhaps you should offer us a glass of your excellent sherry?/

223. 5 E O/s. 2/S. MERES/MRS. LYALL

MRS. LYALL: Get out of my house.

(224 on 3G)

(On 223 on 5E) BOOM A3 B5

MERES: You keep on saying that, Mrs. Lyall - but I'm sure you don't

224. 3 G — DEEP 3/S. A/b. — mean it./ After all - I've gone to considerable lengths to

225. 5 E — MCU MRS. LYALL — re-unite these lovers./

MRS. LYALL: If you're not a policeman, who are you? You do

MERES RISES IN FRAME L. realise you're being tricked.

PUSHES MRS. LYALL
PAN HER L. TO SIT

MERES: Yes, yes of course. Sit

226. 2 D — 2/S. SUE/POLLOCK — down./

(C.5 to D. Same Set)

SUE: He won't hurt her, will he?

POLLOCK: Of course not.

227. 1 K — MCU POLLOCK — He's just playing games./

It's good to see you

228. 2 D — MCU SUE — again./

229. 1 K — C.U. POLLOCK — SUE: And you./

POLLOCK: I wanted to explain.

230. 2 D — C.U. SUE — Why didn't you write?/

SHE LOOKS AT MRS. LYALL

231. 1 K — C.U. POLLOCK —/

POLLOCK: She wouldn't let

232. 2 D — C.U. SUE — you?/

SUE: No. I shouldn't have

233. 1 K — C.U. POLLOCK — given in, but - I missed you./

HE TURNS

234. 3 G — 2/S. SUE/POLLOCK —/

(235 on 2 D)

(On 234 on 3G)

BOOM A3/2 B5

POLLOCK RISES COMES TO CAM.

SUE RISES
2/S. SUE/POLLOCK

POLLOCK: Why didn't you let her write?

MRS. LYALL: Someone had to protect her from you.

POLLOCK: She's not a child any more, you know.

SUE: Dan, please, don't

235. 2 D
C.U. MRS. LYALL

fight now. She'll never understand./

(c.3 to F. S. Set)

MRS. LYALL: I don't wish to understand.

236. 1 K (AS HE TURNS TO SUE)
C.U. POLLOCK

POLLOCK: Anyway, it doesn't matter now. I'm leaving the country

237. 3 F
C.U. SUE

tonight, Sue - come with me./

MRS. LYALL: Susan!

SUE: Yes, I will.

238. 1 K (SHE LOOKS AT MERES)
2/S. MERES/MRS.LYALL

MERES: There is just one

239. 2 D
C.U. POLLOCK

little thing before you go./

POLLOCK: Yes. Sue, have you still got the ring I gave you?

SUE: Yes.

240. 3 F
MCU SUE

POLLOCK: Can you get it?/

PAN HER R. PAST POLLOCK

SUE: Of course.

(241 on 1 K)

(On 240 on 3F) BOOM A3/2 B5

MRS. LYALL: Susan! I forbid it.

SUE: Mother, I'm going with him./

241. 1 K
2/S. MERES/MRS. LYALL
SHE X's L. FRAME

MRS. LYALL: He's lying to you. He can't take you with him. He won't even get away himself.

242. 3 F
2/S. POLLOCK/SUE
LET HER OUT
PAN HIM R.

MERES: Get the stuff./

SUE: Can I pack some things?

MERES: No, in a minute.

243. 1 K (AS POLLOCK TURNS)
C.U. MERES

Stay here./ Time for that later.

244. 3 F
MCU POLLOCK
HE TURNS BACK INTO ROOM

CUT TO
T/CINE "D" S.O.F.
16 mm

DURATION: 1'12"

(C.3 to K. LYALL'S HALL)

CALLAN'S CAR PULLS UP. SEES VAN PARKED IN DRIVE.
CALLAN GOES INTO BACK OF HOUSE THROUGH LOUNGE

End of T/Cine

INT. HALL. DAY. F/POLE A ON STAIRS & HALL

245. 4 G
L/A. M.S. HALL
CALLAN IN TO C.U.
SUE'S FEET IN b.g.
HE LOOKS UP AND GOES OUT L.

(246 on 3K)

(On 245 on 4G) F/POLE A

246. 3 K
DEEP SHOT THRU BACK OF FIREPLACE

CALLAN R.f.g. IN C.U.

SUE GOES IN DOOR b.g.

CALLAN TAKES OUT STETHESCOPE.

247. 1 K — INT. LIVING ROOM DAY — BOOM A2 B5
MCU POLLOCK SITTING

LOCSEN AS HE TURNS TO SEE SUE L. FRAME

HE STANDS AS SHE GIVES HIM BOX

MERES: They're all here?

MAKES L/A. 3/S. SUE/POLLOCK/MERES

POLLOCK: That's the lot.

MRS. LYALL IN C. FOR 4/Shot

MERES: Get it.

(C.3 to F. LIVING RM.)

POLLOCK: I thought you said later.

MERES: Now. We have to be sure./

248. 2 D — BOOM A2
C.U. POLLOCK

POLLOCK: Sue doesn't know about this./

249. 1 K
4/S. A/b.

MERES: She'll forgive you, Dan. Got it.

SUE: Get what?

MERES: Some microfilm.

SUE: Of what?

MERES: A formula for a kind of gas./

250. 5 D (TO THE RIGHT)
C.U. SUE

(251 on 1 K)

(On 250 on 5D)

BOOM A2

SUE: Did Dan steal

251. 1 K
4/S. SUE/POLLOCK/
MRS. LYALL/MERES

that too?/

MERES: Steal? Dan is a hero. He took it from the Americans to give to humanity.

MRS. LYALL: Doubtless, he expects

252. 5 D
C.U. SUE

to be paid for it./

SUE: What does this gas do?

POLLOCK: It paralyses people.

253. 2 D
C.U. POLLOCK

SUE: That's horrible./

SEE RING

POLLOCK: Yes. It's in

254. 1 K
L/A. 4/S.

here./

255. 2 D (PULLS AT STONE)
BCU POLLOCK AND RING

256. 1 K (NOTHING HAPPENS)
A/b

257. 5 D (POLL.PRISES RING)
VCS RING

MERES: Here.

258. 2 D
C.U. POLLOCK /RING

Try the others./

POLLOCK: No, this isthe one.

MERES: You're sure?

POLLOCK: Of course I'm sure.

(259 on 5D)

(On 258 on 2D) BOOM A2

POLLOCK: This isn't the ring

259. 5 D — I gave you./
C.U. SUE

SUE: Of course it is./

260. 2 D
C.U. POLLOCK

POLLOCK: Sue, for God's sake

261. 5 D — help me./
C.U. SUE

SUE: But I am. That's

262. 2 D — your ring. They're all yours./
C.U. POLLOCK

POLLOCK: The one I gave you was a ruby -

SUE: But -

POLLOCK: This is glass.

INT. HALL DAY. F/HOLD A

263. 4 G
C.U. CALLAN AT DOOR
CALLAN GOES

INT. LYALL'S LIVING ROOM DAY BOOM A2

264. 1 K
L/A. 4/S.
MERES SITS

MERES: Now that's enough. Be a good girl and get the real one.

MRS. LYALL: She hasn't got it. She doesn't know anything about it.

MERES: I hope you're wrong,

265. 5 D — Mrs. Lyall -/For both your sakes.
C.U. SUE
KNIFE IN FRONT OF FACE

(Coming to T/Cine)

(On Shot 265 Cam. 5D) BOOM A2

(SET IN LARGE FLOATER)

CUT TO
T/CINE "E" S.O.F.
16 mm

DURATION: .27"

CALLAN LEAVES HOUSE
CROSSES ROAD TO PHONE BOX

(C.5 to E. S.Set)

End of T/cine

INT. LIVING ROOM DAY BOOM A2 DINING
B5 SITTING RM.

266. 2 D
2/S. MERES/POLLOCK

MERES: Obviously she
267. 3 F doesn't love you, Dan./
C.U. SUE

SUE: Of course I do./
268. 2 D
2/S. A/b

MERES: If she loved you she'd give you the microfilm - then you can both get out.

POLLOCK: Sue, please -/
269. 3 F
C.U. SUE

SUE: I haven't got it.
270. 2 D Believe me, Dan. I had no idea./
2/S. MERES/POLLOCK
LOOSEN TO 4/S.
SUE/MRS.L./MERES/ MERES: I think we'd better
POLLOCK have a chat.

POLLOCK: No. Wait./ Susan.
271. 1 K
C.U. POLLOCK

SFX:PHONE RING
272. 2 D (AS PHONE RINGS)
4/S. A/b.

(273 on 3F)

(On 272 on 2D)

BOOM'S A2 B5

POLLOCK: We'd better answer that./

273. 3 F
C.S. PHONE GROUP b.g. IN MIRROR
SUE IN MIRROR PICKS IT UP. SHE X's L. FRAME SEE POLLOCK IN MIRROR AND MERES b.g.

MERES: All right. You answer it. You listen with her.

SUE: Hello.

BOOM B5

LET POLLOCK IN R.FRAME HE LEANS IN. TIGHTEN STILL SEEING MERES C.

MERES: What's wrong? Who was it?

POLLOCK: I don't know.

LOOSEN - MERES COMES TO THEM AND IN R. FRAME

MERES: I asked you a question.

POLLOCK HITS MERES WHO FALLS

SUE: No-one. It was just a -

POLLOCK LOOKS AT MERES

274. 5 E (MERES FALLS. P. STARES AT HIM)
C.U. MERES ON FLOOR

275. 3 F
MCU POLLOCK

PAN HIM AND SUE R. TO DOOR b.g.

POLLOCK: We've got to get out of here.

TIGHTEN TO 3/S. MRS. LYALL/POLLOCK/SUE

MRS. LYALL: What was it? Where are you going?

SUE: That man wasn't Russian at all.

(C.5 PULL OUT C.1 COME UNDER 2/S CABLE TO 1 L)

POLLOCK: Darling come on!

MRS. LYALL: No!

SUE: I'm going with him.

POLLOCK: Get out ofthe way Mrs. Lyall .... I'm warning you.

276. 2 D (AS THEY OPEN DOOR)
TIGHT O/s. 2/S. POLLOCK/ CALLAN

(277 on 4G)

(On 276 on 2D)

BOOM B5

F/POLE A in HALL (Stays there to cover Pollock escape)

277. 4 G
C.U. POLLOCK

278. 2 D
C.U. CALLAN

POLLOCK: Callan./

279. 4 G
2/S. POLLOCK/CALLAN

CALLAN: History repeats itself./ Don't try it. Please.

280. 2 D (AS POLLOCK MOVES F'D.)
C.U. CALLAN

A2 DINING ROOM
B5 LIVING ROOM

281. 4 G
2/S. POLLOCK/CALLAN

CALLAN: I'll drop you./

282. 3 F (AS POLLOCK TURNS BACK INTO ROOM)
3/S. POLLOCK/CALLAN/SUE
AT DOOR

POLLOCK COMES TO C.U.
LET HIM OUT L.
F.V. CALLAN
L. TO 2/S. POLLOCK/CALLAN

CALLAN: Up to the wall. Hands out. Lean on them. Go on. Move.

283. 2 D (CALLAN SEARCHES POLLOCK)
2/S. SUE/CALLAN

CALLAN: How stupid can you get? Did you really think Security would let the Russians reach you?/ They wanted that microfilm for themselves and you back in the nick. Still, you did a nice job on Meres.

284. 3 F
2/S. POLLOCK/CALLAN

CALLAN COMES TO LOOK AT MERES

POLLOCK COMES TO CALLAN

CALLAN TURNS AND HITS HIM.

285. 2 D(AS CALLAN HITS POLLOCK WITH GUN)
2/S. POLLOCK/CALLAN
CALLAN HITS POLLOCK
POLLOCK FALLS
SEE SUE L.b.g.

(286 on 3F)

(On 285 on 2D) BOOMS A2 B5

CALLAN: I warned you.

CALLAN OUT R.

SUE COMES TO CAM.

PAN HER DOWN TO
POLLOCK ON FLOOR

286. 3 F (AS HE FINISHES DIALLING)
C.U. CALLAN AT PHONE

SEE MRS.LYALL in b.g.
IN MIRROR

WOMAN (O.V): Yes?

CALLAN: I bet Charlie's busy.

WOMAN (O.V): He isn't even here Callan.

CALLAN: If he's in Sussex tell him to call at Little Orchard, Craythorpe, Pollock's there, murdering Meres. Think he'll be busy now darling?

287. 1 L (AS HE X'S DOWN TO MERES)
V. L/A. DEEP 2/S. CALLAN/SUE
(Under 2's cable)

(S.O.V.) I only wish it could have been me!/ GRAMS:VOICE TAPE

288. 3 F
C.U. MERES ON FLOOR

(C.1 BACK UNDER 2'S CABLE
TO 1 K)

CUT TO
T/CINE "F" S.O.F.
16 mm

DURATION: .20"

POLICE CAR ARRIVING AT HOUSE

HUNTER AND TWO SGTS. GET OUT AND GO INTO HOUSE.

End of T/Cine

INT. LIVING ROOM DAY — BOOM A2 DINING RM. / B5 LIVING RM.

289. 2D
L/A. M.S. HUNTER ENTERS DOOR

MERES BODY L.f.g.
ON THE TABLE.

P/B. AS HUNTER ENTERS
SEEING CALLAN b.g.

MAKE 3/S. HUNTER/
CALLAN/POLICEMAN

290. 3 F
MCU CALLAN

CALLAN: No. He's just

291. 2 D
3/S. A/b

resting./

HUNTER: Get them both out

of here.

291A. 1 K
4/S.
POLLOCK/SUE/DETECTIVE/
MRS. LYALL BEHIND

THEY RISE

(C.3 to G. S.Set)

P.SGT: This man needs

an Ambulance, sir.

HUNTER: Get one.

DETECTIVE: Come on, Pollock.

SUE: No.

DETECTIVE: It's no good, miss./

292. 5 E
TIGHT 2/S. POLLOCK/SUE

POLLOCK: I'm sorry./

293. 2 D
C.U. SUE

SUE: Ssh! I love you./

294. 1 K
3/S. POLLOCK/SUE/MRS. L.

POLLOCK OUT L.

PAN SUE L. TO 2/S.
HUNTER/SUE

MRS. LYALL: Susan, my dear.

(295 on 5E)

(On 294 on 1K) BOOMS A2 B5

295. 5 E (AS SUE TURNS)
2/S. MRS. LYALL/SUE

HUNTER: Don't go, Miss Lyall. Did you get the microfilm?

CALLAN: No. They claim it isn't here.

HUNTER: Do they indeed? Are they lying?

CALLAN: About that - no.

HUNTER: What happened to Meres?

CALLAN: Someone sloshed him.

296. 2 D
C.U. CALLAN

HUNTER: Why?/

CALLAN: I don't know. Surely you don't think I duffed up poor old Toby - after you told me not to?/

297. 5 E
O/S. 2/S. SUE/MRS. LYALL

SUE: Mother. How could you?

298. 1 K
MCU MRS. LYALL

MRS. LYALL: Ssh. Susan./ Will you please hurry and finish your business here or I shall have to ring my solicitor./

299. 2 D
2/S. CALLAN/HUNTER
MERES BODY f.g.
CALLAN RISES TO TABLE TIGHTEN

HUNTER: Well Callan? You started the job, perhaps you'd like to finish it?

CALLAN: All right - If you'll do something for me. Put Meres in the next bed to Lonely.

(300 on 5E)

(On 299 on 2D) BOOMS A2 B5

HUNTER: Yes. He deserves it. Well?

300. 5 E (AS CALLAN LOOKS AT SUE)
MCU SUE
CALLAN/HUNTER BEHIND
PAN HER R. to 2/S. SUE/MRS. LYALL

CALLAN: Ask Miss Lyall.

SUE: There never was a rich uncle in Bristol, was there Mother?

MRS. LYALL: This is a family matter./

301. 3 G
TIGHT 4/S. SUE/ CALLAN b.g./HUNTER b.g./ MRS. LYALL

SUSAN: What family? There's only you and me - and we hate each other.

MRS. LYALL: How can you say that?

SUE: You must hate me. Or why would you sell my ring and put those fakes in their place? /

302. 5 E
C.U. MRS. LYALL

MRS. LYALL: We'll talk about it later./

303. 3 G
3/S. SUE/CALLAN/HUNTER

SUE: We'll talk about it now. This was mine, from Dan and you stole it to buy this - this museum! Well, don't you hate me?/

304. 5 E
BCU MRS. LYALL

MRS. LYALL: Of course not. I -/

305. 3 G
3/S. A/b.

(306 on 5E)

(On 305 on 3G) BOOMS A2 B5

SUE: You should, Mother. Believe me, you should. Because I

306. 5 E hate you./
TIGHT 2/S. SUE/MRS.LYALL
FAV. MRS. LYALL

MRS. LYALL: I love you. That's why I sold your things. I had to.

SUE: Liar.

MRS. LYALL: But you were ill. You needed treatment -

SUE: And you needed this house!

MRS. LYALL: I had no money. No-one I could borrow from. I was

307. 3 G d sperate./
3/S. A/b

SUE: And then you stole my ring.

HUNTER: That's enough. Wait outside.

SUE GOES TO b.g.
HUNTER COMES TO f.g. PAN HIM R. TO 2/S.

HUNTER: Who d'you sell it

308. 5 E to?/
C.U. MRS. LYALL

MRS. LYALL: A jewellers' in Knightsbridge - Vanyetti and Reed.

HUNTER: You don't by any chance

PAN HER TO HANDBAG happen to have the receipts?

309. 3 G (AS SHE HANDS THEM OVER)
2/S. HUNTER/CALLAN

HUNTER: You always carry them with you? Frightened your daughter might see

310. 5 E them?/
C.U. MRS. LYALL

(311 on 3G)

(On 310 on 5E) BOOMS A2 B5

311. 3 G
2/S. HUNTER/CALLAN

MRS. LYALL: I love my daughter./

312. 5 E
C.U. MRS. LYALL

HUNTER: Wait outside./

MRS. LYALL: This is my house,

313. 3 G
C.U. HUNTER

you know./

314. 5 E
BCU MRS. LYALL
SHE GOES L.

HUNTER: Hardly./

315. 1 K (AS SHE GOES)
O/S. 3/S. CALLAN/MRS. LYALL/
HUNTER
LET HER GO OUT L.
HUNTER TC CALLAN
TIGHTEN

HUNTER: She sold this stuff two years ago. 18 carat gold bracelet set with ten diamonds and a ruby of 4. carats...

316. 5 E
2/S. CALLAN/HUNTER

That's the one. We've got to get it back./

CALLAN: Yes, you have. Someone may have found themicrofilm by now.

HUNTER: I've got to be sure. There you are, Callan.

317. 1 K (ON CALLAN'S LOOK)
2/S. CALLAN/HUNTER

HUNTER: It might have to be a burglary -

CALLAN: You'd need Lonely for that. And he's in hospital.

HUNTER: No. I want you to do it,

318. 5 E
BCU CALLAN

Callan./

CALLAN: All right. But it'll cost you.

(319 onl K)

(On 318 on 5E) BOOMS A2 B5

HUNTER: How much?

319. 1 K — CALLAN: Top rate, Hunter./
BCU HUNTER

HUNTER: Very well.

320. 5 E — Top rate./
BCU CALLAN

CALLAN: Make the cheque out to

321. 1 K — Lonely./
BCU HUNTER

INT. HALL DAY F/POLE A HALL AND STAIRS

322. 4 G
C.U. SUE

SUE: But Mother - They were

323. 3 K — all I had and now there's nothing./
C.U. MRS. LYALL

CUT TO
T/CINE "G" S.O.F.
16 mm
DURATION: 1'40" (CAPS. TO BE SUPER'D OVER)

/Coming to Scanner Captions.

MUSIC: GRAMS
GIRL IN THE
DARK

SUPER
SCANNER CAPTIONS

1. Callan .....EDWARD WOODWARD *

2. Hunter .....RONALD RADD *
Meres .....ANTHONY VALENTINE

3. Lonely .....RUSSELL HUNTER *
Pollock .....JON LAURIMORE

4. Sue Lyall .....PINKIE JOHNSTONE *
Mrs. Lyall.....ANNE BLAKE

5. Loder .....DEREK NEWARK *
Flat Porter .....BERNARD STONE

6. Secretary .....LISA LANGDON *
Police Sergeants.PHILIP RYAN
STANLEY STEWART
*

7. Series developed by
JAMES MITCHELL AND TERENCE FEELY
*

8. Designed by
DARRELL LASS
*

9. Associate Producer
TERENCE FEELY
*

10. Executive Producer
LLOYD SHIRLEY
*

11. Directed by
PIERS HAGGARD
*

TELECINE SLIDE
AN ABC PRODUCTION

FADE SOUND AND VISION